has been contributed is a very handsome manner. Your readers should see it, especially country churchwardens.

Eversholt.—A very little step indeed has been taken here; the roof of one aisle has been soundly restored; why the reparation of the other was not carried out equally well we cannot explain. A crazy deal painted pulpit stuck against one of the columns has been happily removed. But the tub that has been placed nearly in its proper site is most awful, its size preposterous, and manufactured from some old mahogany, which, with its Pagan ornaments, once disfigured the east end of the chancel, which last is unhappily clogged up with some recently erected miserable closed sittings, for which there was no necessity,—owing to the difficulty with the occupants of some intrusive pews. The pulpit and reading desk, though greatly improved from their last position, are yet incorrectly located. But worse than all is an innovation on the open sittings of the humble part of the congregation, by the churchwardens appropriating two portions, and enclosing them with doors, for the gratification of private parties: it is hoped that the Archdeacon, when he comes, will "visit" them for this outrage. On cleaning the walls of Eversholt Church a mural painting was brought to light, representing St. Peter ushering into the realms of the blessed departed spirits. The churchwardens covered it up with eager haste, but fortunately a tracing of the same size was obtained, and has been preserved.

Tingrith.—By the noble spirit of the ladies of the manor and owners of the property in the village, the church has been restored in a good way. Thus you see, Sir, improvement, desperately required, is creeping on in this county.

M.

ANCIENT MORTAR.

In reply to the inquiry of "A. G." in your last number, I will observe that ἄσβεστος, in technical Greek, means *unslacked lime*; and I conceive it most probable that such is its meaning in the passage quoted.

Cambridge. W. W.

In reply to your correspondent, "A. G.'s" question, about the meaning of the terms ἄσβεστος and ὄστρακον, which are used to signify the component parts of an ancient mortar, I beg to state that the former signifies "quick lime" and the latter "pounded earthenware," two very probable materials to be mixed up in a cement, which is more than can be said of the substance now known as "asbestos." That ὄστρακον is "earthenware," and not "pounded shell," as suggested by your correspondent, is probable, first, because such is the most common signification of the word, and secondly, because we know that the ancients used earthenware (burnt earth) as an ingredient in cement. Vitruvius says (I quote Gwilt's translation), that "if to river or sea-sand potsherds ground and passed through a sieve in the proportion of one-third part, be added, the mortar will be better for use. Pavement made of this material was called ὀστρακόκονια, and by the Latins *purimentum testaceum*. Any of your readers can satisfy themselves that the meanings given above are correct by looking out the words in Liddell and Scott's lexicon, so that, taking it for granted that "A. G.'s" translation is correct in other respects, the mortar in question was compounded of lime, pounded earthenware, and elm bark, mixed with hot water in which barley has been boiled, and it only remains for some of your practical readers to make a barley cake (μάζα) of this description, and see whether or not it causes stones to stick together with the strength of iron.

A. M. C.

Scarborough Independent Chapel Competition.—This was not an open competition; but a limited number of architects were selected as competitors. The plans were sent in on the 1st December, and Mr. Raffles Brown has been declared the successful architect. A correspondent, Mr. John Petch, states to us that he was expressly informed the names of competitors were to be in sealed letters, and yet that the selected design was signed by the architect and accompanied by testimonials.

THE CRYSTAL CURTAIN AT DRURY-LANE THEATRE.

The interior of old Drury was brilliantly fitted by Mr. Frederick Gye for Jullien's masked ball. The circle of chandeliers low down and beyond the central light, and the garlands of flowers suspended by butterflies, which filled the upper part of the house, produced a charming effect. What we have to notice, however, as new in decoration, and it is scarcely possible to go any where without finding something which may be usefully mentioned to our readers, is the "crystal curtain," as it was called, which fringed the upper part of the proscenium. This was formed wholly of chandelier drops, or spangles, with gas in devices behind, and when we mention that its width was 42 feet, and that it descended 16 feet at the sides and 11 feet in the middle; it will be seen that it must have swallowed up an enormous number of them. The ground-work took as nearly as possible 100 to the square foot, but adding the drapery, lines, tassels, &c., which were formed by other layers on the surface, and then the fringe, which was represented by a quantity of "lobs" as they are called, commonly used to surround wax-light lustres for chimney-pieces, the number cannot have been less than 80,000.

It seems that Mr. Gye obtained the greater number of them from Bohemia—finding they could be had cheaply there—without any precise intention, but simply with the idea that by different arrangements they might be made useful in decoration, and this was his first and very successful attempt with them.

NEW WESLEYAN CHAPEL, LIVERPOOL-ROAD, LONDON.

The chapel is erected on the angle of ground at the Islington end of the Liverpool-road, and consists, on the basement floor, of a morning chapel, 75 feet by 35 feet, and seven vestries. The whole of the ground floor of the chapel is fitted up with pews and free seats, side aisles, and communion, which, together with the side and end galleries, will accommodate 1,500 persons. The chapel measures 90 feet long by 54 feet wide. The height from floor to apex of roof is 50 feet, and the height from outside ground line to top of turret on front gable is 76 feet. We have not yet seen the building, but a correspondent has handed to us the following particulars.

The chapel is designed in the decorated style of Gothic architecture. The centre of the west front is occupied by a recessed and moulded doorway, beneath a large window, filled in its upper compartments with flowing tracery; buttresses divide the centre from the wings of this elevation, which contain a centre window, and are flanked by double angle buttresses. In the sides of the chapel are five windows, occupying spaces of equal width between buttresses; a clerestory, having the same number of windows, the walls of which, with those of the side aisles, are surmounted with a parapet pierced with trefoils and quatrefoils. The clerestory is supported by arches springing from octangular columns, with foliated capitals, over which are inserted carved corbels, from whence spring the curved ribs of the roof, with carved spandrils supporting the principal rafters. The timbers of roof are moulded on the underside and stained.

At the south-east angle of the building an octangular turret is attached, the lower portion of which serves as a staircase to side gallery, and the upper part is occupied by flues, which carry off the vitiated air from all parts of the building, the warm air being supplied from the circulation of hot water in pipes laid in the basement, and conveyed by a warm air culvert to the open space under the pew floors. Openings are made in the upright face of the steps to the pews, and covered with gauze wire, which allows the warm air to disseminate itself throughout the building. An entrance for cold air communicates with the apparatus in the basement, so that in summer it may be admitted through the same channels as the warm. Openings are left in the inner soffit of the roof, to give the vitiated air access to the space between it and the slate surface, which space is in immediate connection with the ventilating tower, containing a fire-place, that will be put in use when the peculiar state of the atmosphere needs its assistance to cause the required current of air. The walls of the chapel are built of Kentish rag-stone; and the ashlar and carvings are executed in Bath stone. Its entire cost is stated to be about 6,000*l*. It was erected from the designs of Mr. James Wilson.

BANK ARCHITECTURE.*

The proper situation of a bank is a matter of some importance. It should be situated in what is deemed the most respectable part of the town. If it be placed in an inferior locality, approachable only by narrow and disagreeable streets, and surrounded by buildings the seats of smoky and dirty trades, it is not likely to be so much frequented, nor to acquire so large a business, as though it were more pleasantly situated. Another point to be observed is, that the bank itself should be a handsome building. The necessary expenditure for this purpose is no sin against economy: it is an outlay of capital to be repaid by the profits of the business that will thus be acquired. A portion of the building will probably be set apart for the private residence of the manager, or of some other officer of the establishment: it is desirable that this portion should be entirely separated from the office. The communication should be only by a single door, of which the manager should keep the key. The building should be so constructed that what is going on in the private house, whether in the kitchen, or the nursery, or the drawing-room, should not be heard in the bank. The office being thus isolated must then be fitted up in the way that will most effectually promote the end in view; and here are three points to be considered—*space*, *light*, and *ventilation*.

A chief consideration is *space*. A banker should take care that his clerks have room enough to do their work comfortably. Every accountant knows that he can often work faster if he can have two or more books open at the same time; but if his space be so confined that he must shut up one book and put it away before he can use another, he will get on more slowly. The cashiers, too, will be much impeded if they are obliged to stand too close to each other, and the public will be huddled together, and will often count incorrectly the money given to them, and thus take up the cashier's time to make them right. Want of space will necessarily occasion errors, from the confusion it produces, and from one clerk being liable to interruption from the noise or vicinity of the others. A banker should therefore take care that his office is large enough for his business, and that it will admit of being enlarged in case his business should increase. Ample space is also conducive to the health of the clerks, as there will be more air to breathe, and the atmosphere is less likely to become polluted by the burning of lamps and candles.

Another consideration is *light*. It is well known in every London bank, that fewer mistakes are made by the clerks in summer than in winter. Abundance of light prevents mistakes, and saves all the time that would be employed in the discovery of errors. Light is also of great importance to the cashiers in detecting forged signatures and bad or counterfeit money. Thieves are also less likely to attempt their robberies in a light office than in a dark one. Faint or illegible handwriting can be more easily read, and hence mistakes are less likely to occur. The clerks, too, perform their duties with more quickness and cheerfulness; the gloominess of an office throws a gloom over the mind, but "light is sweet, and a pleasant thing it is for the eyes to behold the sun." The lightest part of the office should be devoted to the clerks. We have observed sometimes a violation of this principle. The entrance door has been placed in the middle of the front, with a window on each side, and the counter thrown across the room, so that the lightest part of the office has been given to the public. It is better that the entrance be placed at the right or left corner, and the counter be made to run from the window to the opposite wall; the light will thus fall lengthways on the counter, and the space behind the counter will be occupied by the clerks.

* From "Gilbart's Practical Treatise on Banking."

To learn about PDF Compression and OCR go to ThePaperlessOffice.org